

COMMUNITY CONNECTIONS

REPORT

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2001



COMMUNITY CONNECTIONS REPORT

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FOREWORD

In 2000, the Manitoba Arts Council identified a need to assess the impact of its programs on communities in rural and northern parts of the province. As a result, Christian Delaquis was hired as Project Officer, Community Connections, to undertake a consultation with rural, northern, aboriginal and multicultural communities.

This report is a synopsis of what Christian heard and the suggestions he has presented to Council for consideration. Council will be reviewing these ideas and recommendations as part of its long-term planning process and within the context of its priorities and budgetary limitations. It recognizes that some of the issues will have to be addressed in cooperation with the Department of Culture, Heritage and Tourism, other funders and government agencies and will require further consultation.

In addition to addressing the concerns raised during Community Connections, Council will also undertake consultations with the Aboriginal and multicultural communities not covered by this report.

Thank you to all of those who participated in the Community Connections project and provided us with such valuable input.

EXECUTIVE SUMMARY

The Community Connections project was set up by the Manitoba Arts Council to inform Council on the needs of professional artists from specific constituencies: Aboriginal communities, Northern communities, rural communities and multicultural communities. The overarching principle behind this project is in Council's desire "to support artistic expression that is representative of *all* Manitobans".

Specific objectives were determined to be:

- ❑ Better understand the needs of professional artists living in communities throughout Manitoba
- ❑ Identify gaps regarding programming
- ❑ Deliver information to constituents on MAC's programs

The timeline for this phase of the project was January to July 2001, which was divided into four parts: research and awareness, testing the waters, connecting with communities and reporting. The first part enabled the establishment of an achievable timeline. At that point, it was determined that the project would focus on the rural and northern communities. A similar consultation would be undertaken with Aboriginal and multicultural communities later in the year.

Consultations were carried out with key organizations and individuals, however the cornerstone of Community Connections was in the meetings held in twenty communities throughout Manitoba. Community Connections was able to visit at least two communities in every region outside of Winnipeg, and in some cases more (five in Northern Manitoba, for example). These meetings included the participation from another 42 communities who sent members. Although Brandon is an urban community, a consultation was held there that included artists from surrounding communities. In total Community Connections was able to meet with artists and art leaders from 62 communities.

Participants included individuals, representatives from arts organizations, amateur and professional artists. Participants were individually invited to attend (from lists received from local arts councils and regional Culture, Heritage and Tourism offices). As well, ads were placed in local papers and on radio stations. In total 1053 individuals and organizations were invited; 265 people participated.

A picture of MAC's current presence outside of Winnipeg was drawn from internal statistical information. It was revealed that, from 1995-2000, of all individual artist grants awarded, 6.3% went to artists living outside of Winnipeg (cf: 40% of general population). It also identified a regional discrepancy in the average award amounts: \$6295 per artist in Winnipeg compared to \$4944 in Southern rural Manitoba and \$2600 for Northern artists. However, these statistics do require interpretation as well as further analysis and research.

The bulk of this report, and central to Community Connections, focuses on the results of the discussion group sessions. In all, the discussions were grouped into 24 topics:

- The definition of a professional artist
- Emerging artists
- An "Artists in the Community" concept
- Peer assessment issues
- Distribution of MAC funds
- Using local resources
- Arts education
- Marketing & exposure
- Venues as a focal point
- Networking
- Application process
- Visual arts issues
- Crafts
- Juried Arts Shows
- Touring issues
- Music issues
- Northern communities
- Francophone communities
- Aboriginal communities
- Funding to local organizations
- Board composition
- Access to funding information
- Communications issues
- Visits by MAC

From these 24 topics, it was possible to consolidate them into 8 major themes, which surfaced in many of the discussions:

1. Community art/professional art
2. Feeling of isolation
3. MAC's presence in the community
4. Feeling left out of the loop
5. Exposure
6. Clearinghouse of information
7. Special needs
8. Pilot projects related to training

For each of these 8 main themes, general observations as well as possible courses of action to bridge the gaps are presented.

This was, without a doubt, a very valuable first step for the Manitoba Arts Council. "Thank you for coming out to our rural community" was the comment heard over and over again in every community visited. The presence of MAC in those communities, however short, was more important than we may realize. It is important to build on this positive momentum.

ACKNOWLEDGEMENTS

Community Connections could not have been possible without the efforts of several people.

First and foremost, it is important to acknowledge the important contribution of local community arts leaders, specifically representatives from community arts councils. For the most part, this was a new initiative for the Manitoba Arts Council. These community leaders were instrumental in connecting MAC with artists working and living in their respective communities, and with providing information on communities and logistical support.

This study could not have been possible without the input from artists. Thank you to the local artists who took the time to provide MAC with important information, which forms a good part of this report.

It is also important to acknowledge the help and information provided by the regional offices of Culture, Heritage and Tourism. The regional directors were invaluable in providing MAC with lists of contact people as well as in helping with the logistics of the meetings.

Finally, thank you to the Board members for their insight and support, particularly those who attended the consultation meetings throughout the province, as well as the staff at the MAC, specifically Cathy Elchuk, Louise Fiset and Grace Thrasher, for their assistance.

INTRODUCTION

Parameters and objectives of Community Connections

The Manitoba Arts Council, the provincial agency that provides funds to professional artists and arts organizations, undertook a province-wide consultation as part of its review of existing programs and the delivery of these programs. In 2000, Council decided to conduct a review of its programs, and in the process wanted to ensure that these programs continued to meet the evolving needs of the professional arts community. In addition, the Bridges program had generated several questions about how Council programs are working outside of the two major urban centres, Winnipeg and Brandon. Hence the Community Connections project was set up, to "provide opportunities for Council to consult with key individuals involved in the arts in communities throughout the province."

The stated objectives of Community Connections were to:

- better understand the needs of professional artists living in communities throughout Manitoba
- identify gaps regarding programming
- deliver information to constituents on MAC's programs

The over-arching principle of Community Connections is to "support artistic expression that is representative of all Manitobans" regardless of where the professional artists live in Manitoba.

While the original parameters included consultations with Aboriginal and multicultural communities, it was determined that these would form a second phase of the consultations in order to focus on issues specific to these two groups.

Caveats and challenges to Community Connections

Knowledge of MAC

One of the challenges that became clear during the consultation process was the extent or, as was the case, the absence of knowledge many constituents had of MAC. In some rare cases, a majority of participants had some knowledge of MAC's programs, but in most of the communities visited, the knowledge was limited. In total, of all the participants, only 1/3 had some knowledge of MAC (and of those, most had only basic

knowledge). Hence, the objective of "providing information on MAC" became much more important and a good part of the discussion revolved around explaining who MAC is and what MAC does.

ATTENDANCE AND KNOWLEDGE OF MAC OVERVIEW

Community meetings	Other communities present	Invitations sent	Attendance	% attendance	Individual meetings	Knowledge of MAC
20	42	1053	253	25%	12	36%

There was confusion also in relation to the Manitoba Arts Network and the close relation between its acronym (MAN) and Council's (MAC).

Attendance at meetings

One of the difficulties in facilitating the meetings was in terms of the make-up of the audience. In most cases, it was very heterogeneous with participation from local arts organizations (most volunteer-driven and amateur), community art leaders, representatives from the Manitoba Arts Network, professional artists and amateur artists all in one room. Artists included musicians, writers, dancers, painters, sculptors, for example. In terms of artist representation, a good deal of artists who attended are involved in the visual arts, more than any other discipline. The other largest group of participants was community arts leaders.

Bridges

The Bridges program initiated by MAC in 2000 coloured many of the discussions. (The program was designed to provide a one-time grant to address the need for flexibility and responsive support designed to foster long-term vitality and stability within the arts community. The program encouraged artists and arts organizations to define specific "gaps" that limited their capacity to grow and change.) It is very clear that this program caused much consternation amongst community members. As one community leader expressed: "MAC burned many bridges with the Bridges program." However, it should be remembered that one positive outcome of the Bridges program is that it brought a variety of needs throughout the province to the attention of Council, which in turn gave birth to Community Connections.

Local differences

In reading the findings of Community Connections, one must bear in mind that there exists local community as well as regional differences. It would be too easy to paint all rural and northern communities with the same paintbrush, and consequently apply the same rule to all. The experience and needs of one community might differ considerably to the experience and needs of another community. However, there are some similarities in the findings.

"Artists" and other definitions

It became apparent that the use of the words "artist" and "professional" posed certain problems: two terms that are at the very core of MAC operations. For many people, "artist" refers to "painter" and thus, in some cases, only the visual artists were included on invitation lists that were sent to MAC. The appellation "professional" posed yet another problem. For many, as revealed in the discussion results, the term "professional" is equated with "making money". Whereas the results are still valid, this becomes important from a communications perspective.

MAC's REACH OUTSIDE OF WINNIPEG

"What is the actual presence of MAC outside of Winnipeg?" In order to answer this question, a review was undertaken of the statistical data based on the information found in the Council database. This revealed some interesting insight into where and to what extent MAC is currently present.

A statistical search, going back five years (April 1995 to March 31, 2000), was conducted. The information was synthesized to examine:

- Number of persons receiving individual artist grants, by region and by FSA code (first three characters of the postal code);
- The total individual artist grants awarded by region and FSA Code;
- The total dollars awarded by region and FSA code;
- The average grant per person by region and FSA code;
- The % of total individual grants awarded by region and FSA code;
- AIS grants awarded by region and FSA code;
- Similar statistics for organizations.

A map was also drawn to pinpoint the exact location of individual artists recipients and organization recipients. This shows that the majority of individual artists receiving grants from MAC live in Winnipeg. It also shows that artists funded by MAC are actually living almost everywhere in the Province.

Caveat:

It would be easy to conclude that Winnipeg gets more than its fair share of grants (in comparison to population distribution), but one must remember the socio-demographic nature of this province. Manitoba is unique in that it has only one very large urban centre and according to Statistics Canada, two-thirds of professional artists live in Winnipeg. Given this context, it would be safe to conclude that artists tend to congregate to Winnipeg (and Brandon), where a good deal of professional arts organizations, venues, academic institutions and activity exist. Comparisons abound: for example, the distribution of people with PhD's is proportionally higher in Winnipeg and Brandon than outside.

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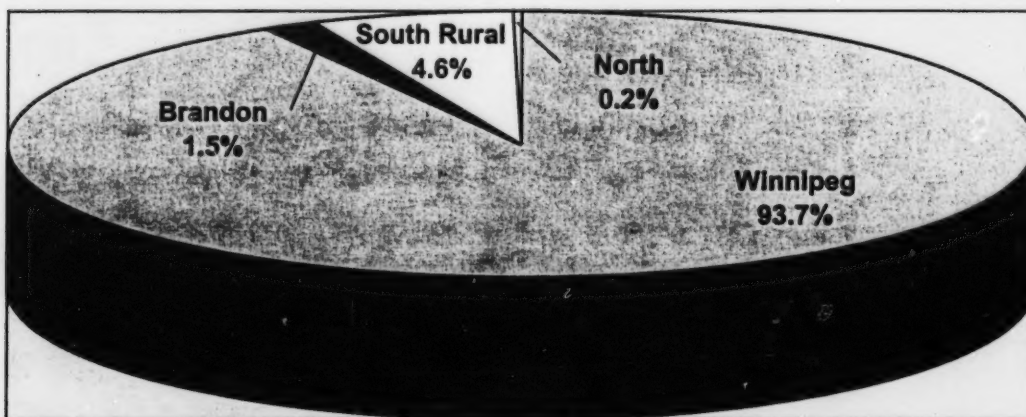
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Individual artists grants

The results show that, overall, during the last five years 8.4% of individual grants were awarded to artists living outside of Winnipeg.

REGIONAL DISTRIBUTION (%) OF TOTAL AWARDS TO INDIVIDUAL ARTISTS (1995-2000)



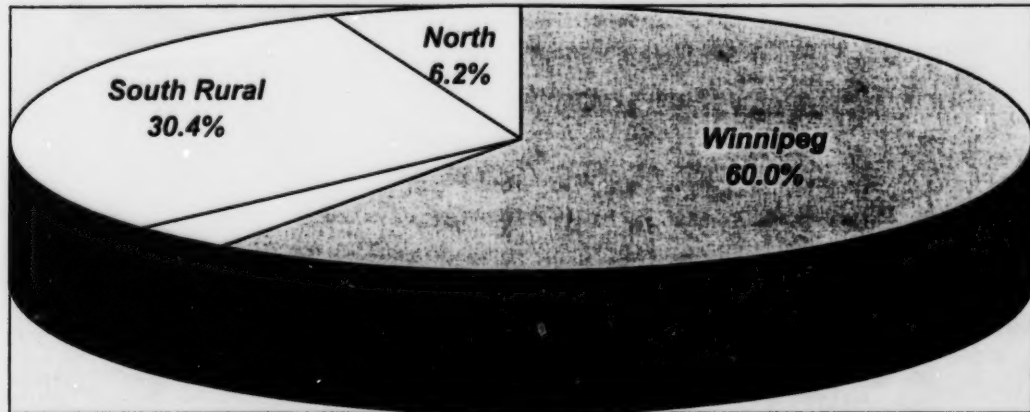
Source: Staccato (April 1, 1995 - March 31, 2000)

NB: Excludes AIS and artists with out-of-province addresses

South Rural excludes Brandon

Compare to population distribution,

POPULATION DISTRIBUTION (%) OF MANITOBA (1996)



Source: Statistics Canada (1996)
NB: South Rural excludes Brandon

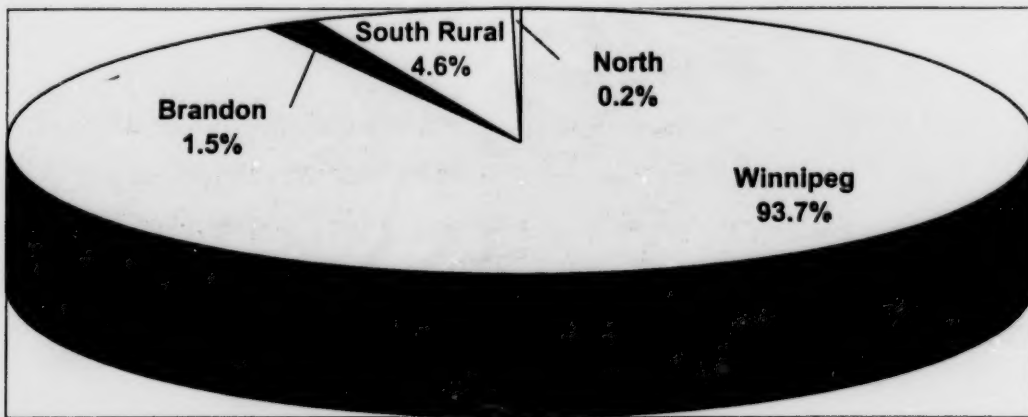
Note to statistics:

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- ❖ Only successful applicants are tabulated. These statistics do not take into account the unsuccessful applicant (declines).

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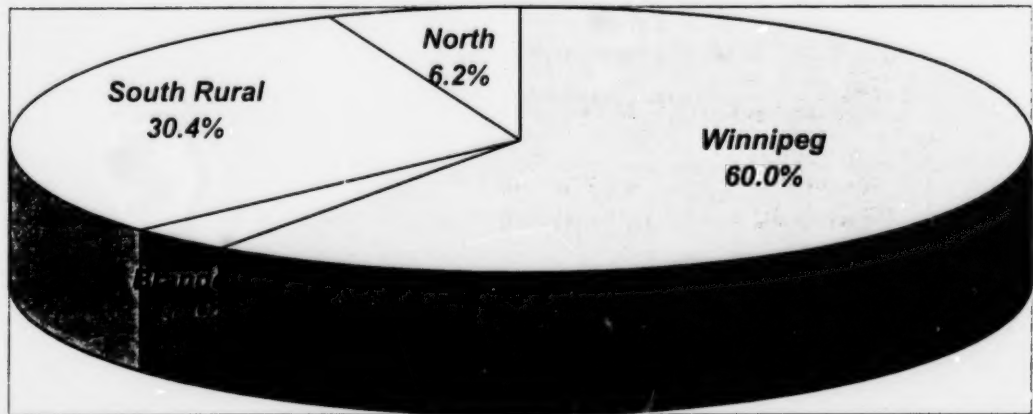
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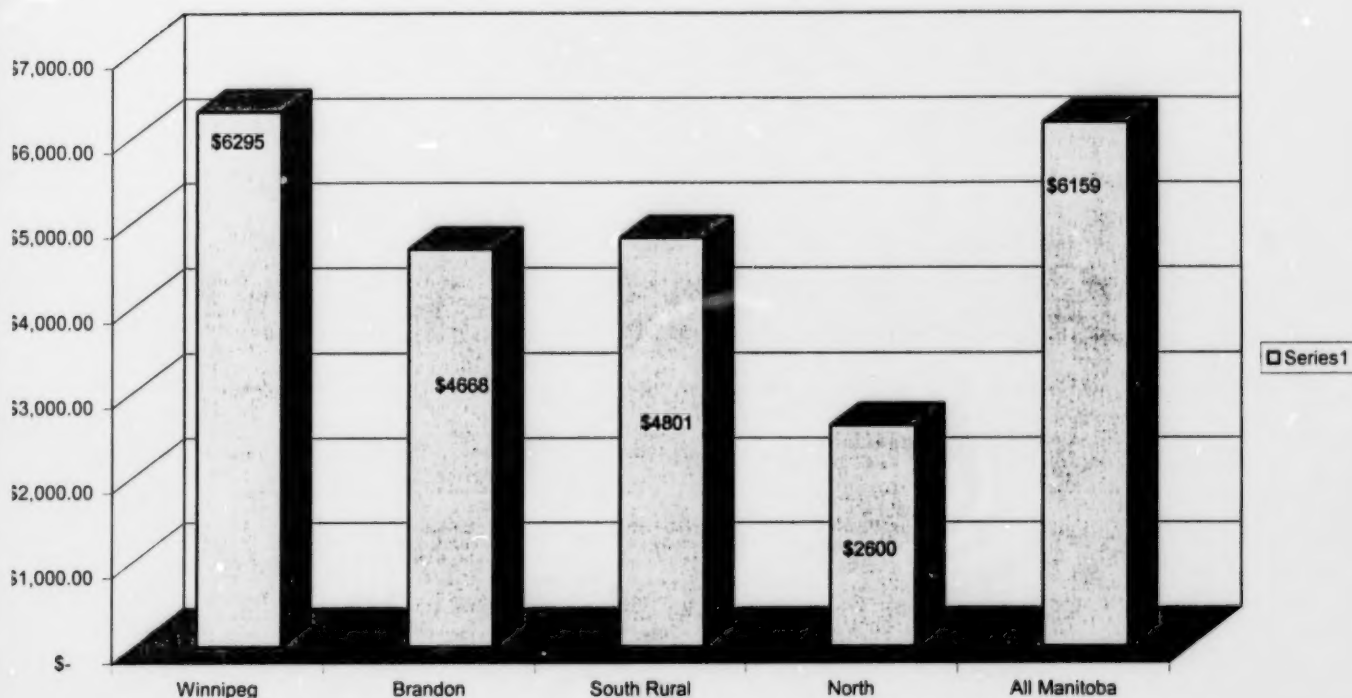
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The following table provides an overview of distribution of grants per region for individual artists:

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Excludes AIS and artists with out-of-province addresses.

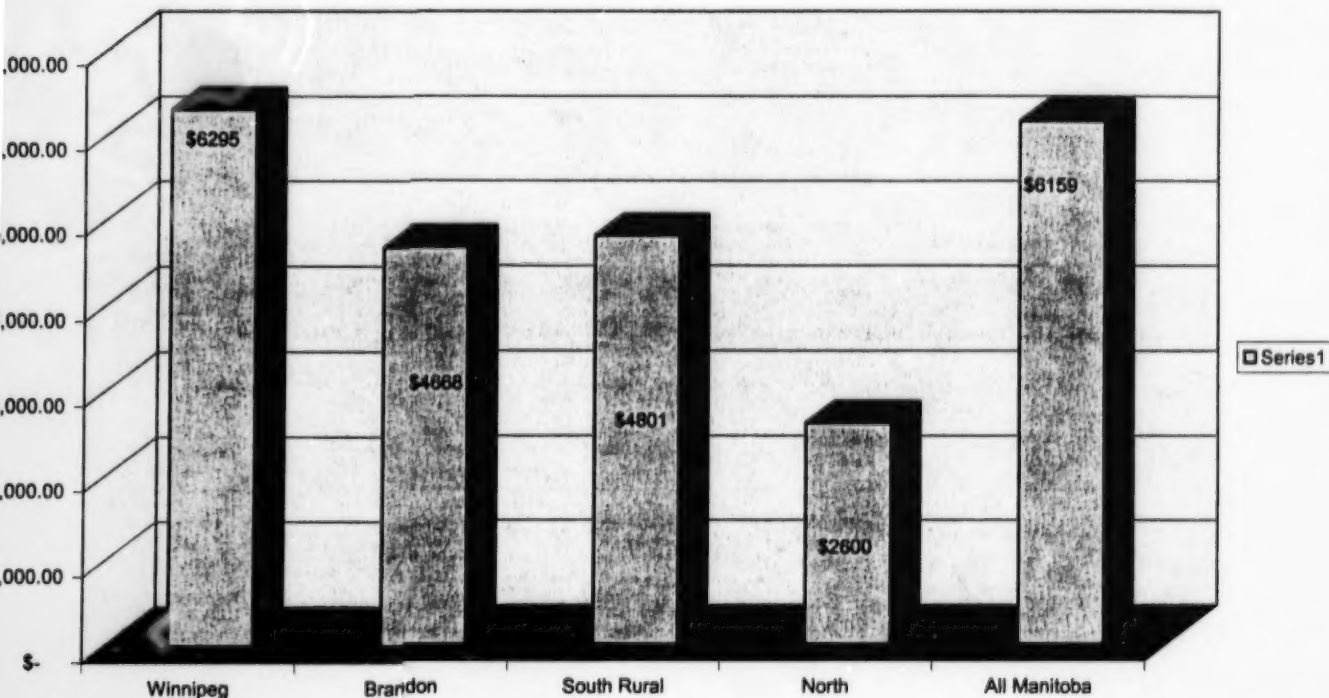
These statistics reflect the fact that a majority of larger grants are awarded in Winnipeg. For example, film grants that include production grants of up to \$20,000 are awarded in Winnipeg, where the film group occurs. In addition, northern grants were awarded for bursaries or entry and mid-level visual arts grants (usually \$1000 or \$2000).

Organizations

As one would expect, the bulk of monies awarded to organizations goes to Winnipeg-based groups. During the same five-year period (1995-2000), of the \$31.474 million awarded to organizations:

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Organizations

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- 97% went to Winnipeg-based groups (\$30,529,842)
- 2.3% to Brandon (\$724,696)
- 0.61% to Southern rural organizations (\$192,340)
- 0.09% to Northern Manitoba (\$27,839)

Artists in the School

Given the priority to fund AIS projects in northern schools with rural schools as the second priority, it is not surprising that the majority of residencies were funded in northern and rural communities. The program provides subsidies to schools that identify specific artists to conduct arts residencies with the students. Residencies can run from one week to 10 weeks.

Statistics reveal that a total of 169 schools outside of Winnipeg were awarded \$530,537 for 407 residencies over the five-year period. During that same time, 135 Winnipeg schools were awarded \$262,402 for 268 residencies.

DISCUSSION GROUP RESULTS

Introductory comments

Comments have been condensed thematically from what was heard in round-table discussions and one-on-one meetings. It should be noted that this report is not a reproduction of all the comments that were made. They are rather a synthesis of what was heard throughout Manitoba.

In cases where a specific comment captures the essence of the argument, the actual comment is noted. These are in quotation marks and left anonymous, although the meeting location of the participant is indicated in brackets.

Many issues were raised at the meetings. Given that meetings generally lasted two hours, it was impossible to go into any one issue at great length. What follows therefore is a list of the many topics that came up with some explanation attached to each.

Professional Artist definition

One confusing issue that arose almost everywhere was the definition of professional artist. For many, "professional" means money: "does receiving payment for your art make you a professional?" (Thompson); "professional is someone who earns income from their craft" (Dauphin). The analogy to sports was everywhere: amateur sports versus professional sports. Whereas MAC does not consider money to be a defining issue, it should clarify what it means when speaking of professional artists. To simply "throw the word out" could discourage many people from applying, since their decision would be based on misconception.

"I'm a professional in my community, but not at MAC" (Portage) was another variant on the theme. The MAC definition of professional was, to some, denigrating. "Pinawa artists are professional, not just hobby." (Pinawa)

Suggestions that were made to review the definition:

- "recognize the time spent (on practising the art), not necessarily on the end product" (Thompson)
- greater recognition for the artist who is artist who is not yet professional but is a serious amateur. "in between -- in the gap. Where does MAC

bridge the gap" (Portage). This ties into the definition of emerging artist and to what is available to those artists (discussed below).

Most people could understand the need for and, to some degree, accept the definition.

Emerging artists

The first question for many was the definition of an emerging artist: what is an emerging artist? As it stands now, MAC only has a standard definition in certain disciplines.

It was suggested that MAC should make a special effort to seek them out. Small awards, "prize money of \$250 for example to let them know that MAC has seen their work" (Leaf Rapids) could be considered. Help for artists to attend national competitions was also mentioned: "often they have to spend their winnings (of provincial festivals) to go (to national competitions)" (Brandon).

Some participants felt that MAC should work with local arts groups to reach and assist emerging artists: "Emerging artists will be helped best on local level" (Neepawa). This ties into the notion that the local arts groups are like "farm teams for professional artists" (Steinbach). The general feeling is that the work done by local arts groups is not recognized sufficiently (monetarily and other). In all, it was suggested that MAC should develop closer links with these organizations, or find a way to tap into their resource base. Other suggestions included:

- "Funding for more juried art shows" (Steinbach) which is a good vehicle for the emerging (visual) artist and ties into the need for some form of critique of the work that's being created;
- "Partnerships with CH&T and MAN would be a good thing" (Steinbach);
- "MAC could come out for an afternoon or evening and we could gather up the emerging artist and MAC could talk to them and ask them what their needs are" (Virden);

In expanding on the suggestion made in Virden, participants identified the need for MAC to be more proactive in not just seeking out the emerging artists, but in developing an on-going dialogue with local emerging artists.

There is a need for visual artists to show their work and have someone critique it. In a majority of visits in communities, there was at least one artist who would show their work "for a critique". In one Northern community, a young artist was actually waiting in an arts boutique so she could share her work and get a critique. In other cases, the artist would wait until after the Community Connections meeting to go back to their vehicle and get their portfolio. And again, in one community a local music group insisted they perform "for MAC": "If you hear us, you'll know we deserve funding" (Thompson). This illustrates the need the artists have for some kind of sounding board, which will be able to take artists where they are and initiate a sincere dialogue.

For some of these artists, to talk about applying to MAC is far removed from their reality. For others who might have gone through a MAC application and were rejected, what they need is "to improve our work (...) but the jurors' comments don't help. The jury kills initiative. We need constructive criticism" (Morden). There's a step missing in the process. Who should be doing this?

The AGSM in Brandon suggested it could tour Manitoba and seek out the emerging artists and put on an annual show of several emerging artists, from different regions. The difficulty is for young artists to put on a show by themselves. To exhibit two or three pieces is not as daunting. It would also give exposure to several up-and-coming artists. This would need much further exploration, for some artists in southwestern Manitoba did express the need for AGSM to do more for emerging artists.

Artist in the community

This concept, in slightly varying style and format, came up over and over again. Artists living in rural and northern communities of all ages and all disciplines feel isolated. They need to have stimulation from other artists. And likewise, instructors like introducing themselves and students to other styles: "Even teachers need new perspective on an ongoing basis" (Gimli); "you have AIS, but not artists for artists" (Virden). This also ties into the whole notion of enabling as many people as possible to access art: "the more art the people get, the more they want." (Gimli). "It makes more sense to bring the instructor in. We can't travel hundreds of miles for kids to be exposed" (Flin Flon).

Several people suggested an idea like an "Artists in the community" program, akin to the Artists in the Schools. Its focus would be on having residencies in all disciplines. The style of this concept depends on the discipline:

- for visual arts, it makes more sense to have a senior artist travel to the community once a week (the artist could travel on a rotation with other communities for example)
- for dance, a choreographer could live in-residence for two weeks
- for literature, a longer term residency makes more sense

There have been suggestions of linking AIS and community programs: when an artist is in a school, they could also work with community artists.

Others suggested exploring partnerships: in one community (Morden), an RWB instructor was sponsored by Manitoba Hydro. The City of Thompson, for example, would welcome the opportunity to partner summer programs (arts camps).

Another suggestion was to have artist exchanges. "Multicultural exchanges would be wonderful" (Holland): i.e. whereby an artist from another country would come to teach local artists. And local artists could also teach artists in other countries. This would also expose local artists to other countries.

There is a feeling from smaller communities also that the cost would be prohibitive. They suggested a pro-rated system of cost sharing could be put in place: whereby smaller and northern communities would pay less than the larger communities.

Peer assessment

This issue received considerable attention, especially as it relates to the following areas:

- the definition of peers: who determines who your peers are? was the question often asked. One artist expressed that many times jurors don't understand the reality of rural artists, especially women rural artists: "women explore different things around their life (that) juries don't understand" (Melita)
- funding: "they give grants to their buddies (...) or one group promotes themselves. You can predict who will get the money" (Morden). In a

private conversation, one participant equated the selection process to the selection of the pope: in a secretive process, the pope chooses the cardinals who choose the pope who chooses the cardinals and so on. It's always the same views being circulated.

- the makeup of panels: many feel jurors are too Winnipeg-based. Some suggestions were made to address this issue
 - holding juries outside of Winnipeg;
 - having juries composed of rural artists "A percentage of jurors should be rural" (Neepawa);
 - having juries composed of "people from equivalent size/type of centres" (Brandon);
 - having blind juries where jurors do not have a name attached to an application (Brandon) – although there was no unanimity on the issue;
 - including more rural jurors on panels.
- the supporting material required: this issue was particularly relevant to visual artists who have to submit slides. Many participants from several communities find it "difficult and costly to get slides" (Brandon), or in some cases it's difficult and very time-consuming to get slides made: "I did my own but it takes many weeks to get them back" (Leaf Rapids).

Distribution of MAC funds

Closely linked to peer review and definition of professional, was the issue of distribution of MAC funds.

Ultimately the question is: should MAC institute a quota system whereby a certain percentage of the funds are allocated to rural and northern artists (and some have questioned gender)? The issue came up in a number of communities: e.g. "The Board could set a policy so that "10% of funds go up North" (Churchill). When debated, the issue never received unanimous support or in some cases was turned down. Some have argued that it could be used for a certain number of years in order to stimulate rural

artistic expression. There remains however a concern, raised by other participants, that this could jeopardize the "artistic excellence" system in place.

Using local resources

Some participants wanted MAC to explore making more use of local artists in their own communities. This was suggested also for the AIS program. In many instances, local artists are providing training for next to nothing (either in their local schools or through community centres). We heard of artists working in schools for free or pittances. Many schools feel more at ease using local artists because of availability, because they know the artist or "because it costs too much to bring someone in" (Dauphin). Often, it is "expected that the local artists do schools for free" (Portage). Some asked if MAC could partner with school divisions, CH&T, or local art clubs?

Hiring someone local would be an "added value" to the community and to the local artists. It is also recognition (monetarily and otherwise) for the work these artists do in their schools or communities: "people recognize the artist in the street" (Portage). "Local artists need to receive incentive to offer instructions" (Selkirk).

As it stands now, apart from the informal examples mentioned, more formal initiatives are working in Carman (the Rural Art Mentorship Program with the local school Board, the funding of which is precarious and varies from year to year. It is currently funded by the School Division – see appendix "E") and through the Gimli school. Other communities have expressed working on similar or modified versions of such ventures: i.e. the Coterie of Malcontents in Southwestern Manitoba would like to work at mentoring women artists in the region.

What underlies all of these ventures is the local connection: many times it is difficult for a local artist to leave the family behind to travel to other communities.

This should not be a substitute for the AIS or (a possible) Artist in the community. The outside influence, as explained, is also needed: "We need both" (Portage).

Arts education

There is a general feeling that support for arts education has been disappearing and in some cases is non-existent in schools. Any initiative that schools undertake happens because of the local school board's will (The Pas schools are a good example).

Comparisons to sports were drawn almost everywhere. Opportunities in sports abound for young people. While not advocating an "either or" scenario, local artists and arts leaders feel crushed by the very uneven playing field (to use a sports analogy). "There is no life beyond sports" was one comment heard in Melita, and echoed several times in almost all communities. "The mindset of rural communities is that art is only a pastime" (Melita). In Thompson, for example, a second arena complex is being built, yet there is no public gallery or place where artists can show their work. A spin-off of this lack of art education is the resultant difficulty in attracting audiences. It is getting harder and harder in smaller communities to encourage people to attend any arts event.

Participants felt this issue required much further thought and discussion. As expressed: "Arts Education needs discussion in itself" (Portage)

Marketing works of art & exposure of artists

Artists everywhere are crying for exposure of their craft, they want the opportunity to show their work and to sell their work. There is recognition that the local market is not big enough. This was one of the strongest needs expressed and which came up in several communities in both Northern and Southern communities. Comments and suggestions put forward include:

- ❑ "I want to create, I don't want to market" (Virden).
- ❑ "Need exposure. For example, Saskatchewan has symbols everywhere pointing to artists in rural communities (weaver, potter...)" (Holland)
"Perhaps a travelling exhibit" (Morden).
- ❑ "Need good public relations program for rural artists" (Holland)
- ❑ "We need workshops on marketing art" (Portage)
- ❑ "I see website as a key so artists could get their pictures out" (Holland)
- ❑ The idea of having someone act as a marketing rep who would "come to our studio and give us an idea of what could sell in bigger markets" (Holland)
- ❑ "Create an artists coop" (Pinawa).
- ❑ "Visual artists are very introspective and can't flaunt what they have got (...) I have a pile of work and don't want to take it to a gallery, but need someone to sell it. It's more important than giving grant money to do work." (Selkirk)

- ❑ Having a central data base of "all galleries and agents" (Selkirk)
- ❑ "Move art in and around the province. Work cooperatively" (Selkirk)

Venues as a focal point

Artists in rural and northern communities are, for the most part, feeling isolated which is compounded by the fact that they have no outlet for their work. More than places to exhibit or show their works (although very important), many felt that venues play a networking role for artists and gives art and artists more credibility / acceptance in the community (akin to arenas for hockey). The feeling of isolation is not only in terms of the artist working alone. It is also in terms of community leaders and artists trying to uphold the value of art as being essential to the quality of life. Often times, they are pitted against a society, a community which values sports above all else and they are left alone to "sing the praises", as it were, of art. And support (not only financial, but moral) is needed. "We need the prestige of MAC to bring everyone together" (Pinawa). If nothing else, these artists and arts leaders need to feel connected to one another, and need to know that someone (MAC for example) is championing their cause.

As stated previously, time and time again, the need for venues came up:

- places to exhibit works of art: "where musicians can showcase their talents" (Pinawa),
- places where artists can meet other artists: "a cultural community centre" (Thompson); "they (writers) work on their own (...) need place for writers to meet and help each other out." (Pinawa)
- places to mount plays, and have community members see them
- how artists need to leave their communities to seek exposure
- studio space for musicians: "space to jam" (Thompson)
- money to refurbish or upgrade spaces that are falling apart: "Money to refurbish Letkeman theatre (...) washrooms" (Thompson);

In some communities, the town or municipal government is providing venues. Steinbach is one such case. The town provides a building for the arts community. This building houses a space for visual arts exhibits, two studio spaces (for performing arts), offices and meeting spaces. Other good examples include Virden, Gimli, Selkirk and

Dauphin. In other communities, the "town closed the venue" (Pinawa) or the space "needs major improvement" (Melita). In other communities, there are virtually no venues to speak of, with the exception of schools and libraries.

Networking

Artists expressed several times a feeling of isolation: from one another and from the larger centres. One spin-off of Community Connections noticed in most communities is how it allowed the artists from a variety of disciplines and several communities to come together (for the first time in some cases). They enjoyed discussing amongst themselves.

The "need for networking and connections" (Holland) expresses what many felt. Whether it's

- local: "it's nice to see that other disciplines are living the same things I am" (Steinbach);
- regional "Need North Manitoba Art Association" (Thompson), "No forums for various councils in Interlake" (Selkirk);
- provincial or;
- amongst like-artists: "I worked in the city (Winnipeg) for a while and it was wonderful spending time with artists. In a studio with 3 other people who talked the same language as me" (Holland)

Application process

There are two basic themes here: the isolation factor and the application form itself.

When applicants are far away from the "MAC centre", they find it difficult to get basic information: one participant noted that he/she was told to apply to the Visual Arts C program, but was returned unsuccessfully because they should have applied in B: "They simply never applied again" (Thompson). Also, some artists who have applied to MAC some time ago, said that after being rejected, they did not bother re-applying: "it's a crushing experience" (Holland). Many times, a rejection, which isn't qualified, will discourage artists from re-applying. Several artists asked why comments or feedback are not given to the artist. The artist is left wondering if they should or shouldn't re-

apply. One successful applicant noted that if it wasn't for the fact that he was able to talk to the officer in person (while in Winnipeg), he never would have applied. Unfortunately this isn't possible for everyone (for whatever reason), and many said that the telephone isn't the same.

And yet, I have heard remarkable stories of artists who thanked me (the personification of MAC for many) for helping them out several years ago. It does make a big difference in the career of an artist. Some noted that MAC should make special efforts to reach people where they are:

- "a Northern arts coordinator perhaps" (Thompson),
- partner with other funders (e.g. Canada Council) to get the funding information out in regions,
- or "would MAC contract the service (to a past successful recipient) in the community to help people develop the proposal" (Leaf Rapids),
- Having officers get out into the communities (discussed below).

The application form is daunting to many. This was expressed in several communities. Both in French and English, it was revealed, "the language needs to be modified" (St. Laurent). "Hire someone to reformat the form" (Leaf Rapids). And that the application process as it stands is biased to academics: "Grant writing is more difficult without the academic background" (Melita). "The terminology needs to be reviewed" (The Pas). MAC might wish to encourage "other means of applying, video, audio" (The Pas)

Visual arts issues

Many issues surrounding visual arts came up. "Too many things get thrown in visual arts" (Melita). The question was: should juries be divided into smaller categories? The craftspeople had the same concern.

Similarly, there was a feeling among many participants that "rural" or "landscape" art was not deemed good enough to receive MAC funding: "in painting, people are prejudiced against representational art" (Selkirk). As another participant noted "Art has to be shocking and disturbing to get attention" (Russell), "a MAC employee told an artist 10 years ago that you have to be on the cutting edge" (Morden) or "sometimes MAC takes away from your professionalism because they want artsy-fartsy stuff" (Holland).

"Does MAC consider the relevance of rural art to Manitoba's history and culture?" (Morden). And so, some artists have understood that to receive funding, you apply to MAC with different kind of work than what they would normally do. There is a lot of frustration there, which has turned many people away from MAC.

For example, the suggestion was made that MAC needs to have a special "carving department" within the visual arts.

Crafts

The funding of crafts came up at a few sessions. The feeling is that MAC is not doing enough to recognize this type of art. Besides the recognition factor, the question of needs for supplies (kilns, especially) was also raised. "Crafts equipment is so expensive (...) Maybe a website could list where things (kilns e.g.) are available in area" (Holland)

Crafts grants should also have more than one category: "need a,b,c categories since emerging artists need encouragement early in their career. (Now) it's only good for experienced craftspeople. Emerging artists have to compete with seasoned artists." (Holland).

Specific suggestion: Changing the crafts deadline from November to March or April: "November is the worst time of the year for craftspeople to apply". (Holland), because of the Christmas season.

Juried Art Shows

The issue of Juried art shows is linked to the issue of a misunderstanding of artists living outside of Winnipeg/Brandon. The value of the art shows is not in question. What is in question is the jurying process: "Pieces chosen gave the feeling that jurors did not recognize uniqueness and artistic effort of some of the work" (Churchill). "Concerns are coming from the artists themselves. Why are same pieces chosen every year" (Churchill). MAC could possibly award prizes or honourable mentions to other artists in order to give encouragement.

Touring issues

Touring done by organizations (e.g. WSO, RWB or Le Cercle Molière) plays a very important role in exposing communities to art. Generally speaking, these events are very well attended. Communities would welcome more touring opportunities. There were many comments that touring should receive more support, with incentives offered to those organizations that travel to remote locations.

Music issues

As stated earlier, a lot of attention was devoted to the visual arts. However, a couple of issues were raised in connection with the music scene. Of note:

- Music publisher: the problem is that there are no music publishers in Manitoba which means that music organizations have to pay huge fees for music sheets.
- It was also stated that "classical musicians get all the funding" (Thompson). Some indicated a need for more diversity in the type of music that is supported by MAC.

Northern communities

Many of the comments heard in Northern Manitoba were the same as in Southern communities. However, Northern communities face unique challenges:

- costs: as expected, cost to do anything in northern Manitoba is prohibitive. "Grants are not enough" (Churchill). "Bus ride and hotel (to bring in dance instructor) was \$1200 so teacher cancelled".
- incentives for people to go to Northern MB: "MAC should say, if you go north we will give you more (money)" (Flin Flon). Many times visiting artists are discouraged by the amount of time it takes to travel in Northern Manitoba that they cancel: "They need three days to instruct for 6 hours and they are exhausted from travelling" (Flin Flon)
- need for connection with aboriginal leaders: MAC should meet with Manitoba chiefs and leaders
- difficulty of getting supplies

- a "North Manitoba Arts Association in a central location (i.e. Snow Lake)" (Thompson) where several towns can coordinate bringing in artists
- "Seems to be a lack of things in written arts. Not much exposure" (The Pas); "We are trying to stimulate writing." (Churchill)

Francophone communities (rural)

It was only possible to meet with two rural francophone communities, one of which has a significant Metis population (St. Laurent).

The rural francophone communities, as mentioned earlier, are not set up in the same way as other communities. The *comité culturels* are set up to promote not the individual artist but are set up as a vehicle for the promotion of francophone culture. Hence they are not like art clubs that have a strong arts development focus or who work with local artists. As an example, it was a revelation to a participant from a francophone community in the Parklands region that her neighbouring community (Dauphin) had such a vibrant community art centre: "We don't have a place. How does Dauphin centre operate and is there money for this to exist?" (Dauphin).

Other issues raised:

- the need for touring funds: e.g.: touring of local theatre groups to other communities
- support for local community groups
- need for information
- a place to find resources: "where do we find scripts in French" (Notre Dame de Lourdes)

It should be noted that these issues apply to rural communities only. I didn't meet with the urban francophone community, which has a dynamic professional arts community.

Aboriginal communities

While Aboriginal communities were not specifically targeted during this phase of Community Connections, a number of issues specific to this group were identified during the discussions.

Some comments included:

- "Young artists on reserves are intimidated, often shy, and do not consider themselves "professional". (Thompson) MAC needs to make a concerted effort to "seek out" the professional aboriginal artists.
- cultural appropriation
- the lack of venues
- the need for personal contacts to connect with artists

Funding to Organizations and local groups

Many people, who attended the community sessions, did so representing their community arts organizations. One of the questions on many people's minds was "how do we get more funding for our group?" In some cases, this provided an opportunity for Culture, Heritage and Tourism staff to provide information about their programs. The discussions also paralleled those relating to the individual artists – are they community artists or professional artists?

MAC Board composition

In essence, rural and northern participants would like to see more rural and northern members on the Board. While not a critique of the actual members, the feeling was that one member from the North and two from Brandon is not enough. And for many south rural participants, "Brandon isn't rural" (Morden); "Winnipeg considers Brandon rural but we don't" (Neepawa).

Access to funding information

In most communities, volunteers run organizations. It is difficult for them to find information, research and fill out applications. Many times they are not sure if they are filling out the right application. "We need guidance on where to go for funding" (Gimli). The idea of having a clearinghouse of information was brought up, whereby people could call one central number and be directed to the proper agency or funder: "who do I call?" (Notre Dame de Lourdes).

"We need a resource person in a central spot to find resources" (Russell) was what many expressed.

Communication issues

Some communities made very specific suggestions that pertain only to their local scene (e.g.: a local radio station), which are very useful, but need not form part of this report. Other suggestions, of a more general nature include:

- MAC should have a 1-800 number: "I feel very cheap having to call collect" (Dauphin)
- having web-based applications
- using local arts councils as primary contacts to artists
- using local CH&T offices as other source for artists
- having a community billboard on the MAC website with local resources and information: upcoming events in the community, workshops available for artists,
- "MAC should really champion the artists with TV ads, visibility of what is going on" (Selkirk)
- facilitate "networking opportunities" (Steinbach, Selkirk): amongst artists and communities, between the emerging artists and professional arts organizations
- MAC should participate at trade shows to make itself known

The best way, however, to get the information out is to be out in the communities.

Visit to communities by MAC

"Pleased to see you (MAC) out here. I think MAC gets a different flavour in the local area. It's great that MAC took this initiative."

The implied message (sometimes not so implied) was that Winnipeg, and consequently MAC, does not understand the rural needs. Community Connections was, by most accounts, an excellent undertaking, but most felt that this type of connection should be repeated. The tone is set, now the dialogue needs to continue.

OVERALL ASSESSMENT, GENERAL OBSERVATIONS AND GAPS

Community Connections heard many comments and suggestions throughout its consultation phase in Manitoba. As stated earlier, it was impossible to go in depth on any one issue. There are however, certain common threads that recur:

1. Community art /professional art

Observation:

Following the 1990 Cultural Policy Review, a line was drawn between "community art" and "professional art", the latter being the purview of MAC. When dealing with communities outside of Winnipeg, it is difficult, if not impossible to draw a clear line between what we in Winnipeg call community art and professional art. This difficulty is due to the fact that, in general, artists outside of Winnipeg do not separate their individual needs as artists from those of their community. In many cases, when asked to express their needs as an artist, they would respond by indicating the needs of the community as a whole (e.g.: the need for venues).

Possible courses of action:

- It might be time to review the separation between community art and professional arts as set out by the Cultural Policy Review.
- It might also be useful for both MAC and CH&T to visit communities together in order to further explore the needs expressed herewith, as well as other needs.

2. The feeling of isolation

Observation:

"We are here!" This was expressed in several communities, if not all, to some degree, whether they are in the North or South, small or large, remote or in proximity to Winnipeg. But this sentiment was not only expressed in terms of a geographical isolation.

Both community groups and artists see themselves operating for the most part with no recognition for their work.

Community groups are operating in a society that values sports above all else. Yet these groups (the local arts groups and organizations, the art educators, the community leaders) along with schools, are the link to the emerging artists. They are also instrumental in the development and appreciation of art at a community and individual level. They get people excited about art, and they see this as being more and more difficult, especially if the support structure is not there.

As for the artists, some feel isolated because they have no artistic community to exchange with. In addition, some are involved in an artistic expression that differs from more academic art, which is also not understood, let alone recognized.

Possible courses of action:

- The expressed need is for communities and artists to connect, amongst themselves and with others. The "Artist in the Community" could be one way to fill this gap.
- MAC might consider partnering with government departments (CH&T) and MAN in helping the artists and the community leaders connect by way of an annual art event held in a region. For MAC this would provide, among other things, exposure as well as a direct link to emerging and professional artists.
- There seems to be no provincial organization or body responsible for regrouping local art groups (regionally and provincially). Who should play this role?
- A discussion about the type of visual art that receives funding and where the "landscape art" belongs.

3. MAC's presence in the community

Observation:

Time and again participants indicated they were very impressed and happy to see MAC taking this (Community Connection) initiative. And it is a very positive first step in establishing the dialogue. But the work must not stop there.

MAC is virtually unknown outside of Winnipeg. Those who do know MAC, often carry misconceptions. And there is also a feeling that MAC misunderstands communities.

Possible courses of action:

- Communication issues: reviewing definitions, explaining nomenclature such as professional and artist, having a 1-800 number, sharing information through newsletter and other means (through this process, MAC has expanded its database of contacts by over 1000 names), revising language of applications.
- MAC should also "get out" into the communities more often. It might be useful for each Program Officer to visit one region per year (including linguistic, multicultural and aboriginal communities) and rotate year after year.
- There is a need for artists to receive some form of "pre-assessment" and "post-assessment" feedback. A face-to-face contact is probably much more beneficial for the artist than a phone call. The artist needs someone to tell them "yes apply" or offer suggestions to the artist before submitting an application. Possible solutions include workshops on grant writing, information sessions on the peer assessment process or a Festival of Emerging Artists (see #8).

4. Feeling left out of the loop

Observation:

"Perimeteritis" was the term heard more than once. Apart from having their art ("representational" in the case of the visual arts, "too academic" in other disciplines) not understood (as stated in #2), artists feel that everything is controlled and decided by "Winnipeg": who are the peers, who sits on the juries, what is acceptable art, how the peer assessment works, and so on. The level of frustration at times was quite palpable.

Possible courses of action:

- Having more juries outside the capital,
- Inviting and selecting more jury members from outside of Winnipeg.
- Clarifying the peer assessment process as part of information sessions.

5. Exposure

Observations:

There are two issues here: marketing and venues.

The need is for artists to market, or be able to market, their art. This issue came up in every corner of the Province.

Furthermore, whereas MAC does not fund infrastructure, many participants used the Community Connections forum to express the need for venues: galleries, theatre spaces, concert halls... For some communities it's the need to repair existing facilities. Others, in both North and South, have virtually no venues for artists to express and expose their art. And as indicated, venues serve the dual purpose of giving art more credibility and visibility in the community, as well as a place where artists can connect amongst themselves, receive support and find information

Possible courses of action:

- Workshops on marketing are a possible solution but it shouldn't be left to that. Many artists have said they do not have the time or the expertise to market their own art.
- Provide a way for artists to be connected to an arts agent or an arts co-op.
- The issue of venues needs to be brought to the attention of appropriate government departments.

6. Clearinghouse of information

Observation:

"Where do I go for funding?" was a common query: CH&T, Canada Council, MAC, MAN? "Where can I find information on various funding programs?" Community members as well as artists need to be able to turn to a central resource centre to have these questions answered.

Possible course of action:

- MAC could consider a partnership with other funders to open a central clearing house center.

7. Special needs

Observation:

The northern, francophone and aboriginal communities all expressed needs unique to their communities. As indicated earlier, the needs of francophone and aboriginal communities will be examined in greater detail as part of the second phase of Community Connections.

Possible courses of action:

- Discussions with other partners, who have links to those three communities, to identify ways to meet those specific needs.
- Incentives could be offered to touring organizations and artists travelling in the North.

8. Pilot Projects

Observation:

During the discussions, there were lots of ideas of potential projects that could be funded by MAC. These were suggested by individuals or groups who had already been considering ways to address the needs in their community. Some of these projects would address the needs raised during this consultation process.

Possible courses of action:

As part of the Community Connections initiative, MAC could fund Pilot projects to address some of the issues and pilot project ideas raised in this report. It will be important to include rural artists and community leaders on an advisory panel to decide which pilot projects should be funded. This can be a very positive first step in addressing many of the issues.

Some examples of Pilot projects proposed by the participants include:

- An "Artists in the Community" residency program: format of which varies by discipline.
- A Co-sponsorship between the Coterie of Malcontents in Melita and MAWA in mentoring emerging rural women artists in Southwestern Manitoba.
- Developing a modified version of Artist in the Schools whereby local artists would work in their local school. This could be cost-shared. (see

appendix "E" – Carman's Rural Art Mentorship Program could be used as an example).

- A retreat / workshop for artists (e.g.: Arts West Retreat in Clear Lake as a five-day workshop for all artists: emerging, professional, young etc. was discussed in Melita).
- Having a Festival of Emerging Artists, based on British Columbia's multidisciplinary arts festival, could be further explored (see appendix "F"). This festival could serve several roles: connecting artists amongst themselves and with mentors, exposing artists to other art styles and to the public, providing feedback to the artist, providing a learning experience for the artist.
- Art Gallery of Southwestern Manitoba developing an emerging visual artist exhibition. Other groups could be used for other disciplines.

CONCLUSION

The Manitoba Arts Council, the provincial agency that provides funds to professional artists and arts organizations, undertook a province-wide consultation as part of its review of existing programs and the delivery of these programs. This saw the creation of the Community Connections project.

The three main objectives of the project were to better understand the needs of professional artists living in communities throughout Manitoba, to identify gaps regarding programming and to deliver information on MAC's programs. As we saw, the third objective was often the main objective of the consultations. Yet, several needs of artists, as well as communities, were expressed and identified. In pulling all the information, comments and suggestions together, it became obvious that MAC should address certain key issues:

- help artists and communities connect with one another and with other artists and communities;
- be more present in the communities;
- include artists from outside of Winnipeg on juries, panels and in discussions;
- help artists gain more exposure;
- partner with other funders to provide information on funding;
- pay close attention to francophone, northern and aboriginal artists' needs;
- ensure invitations to future consultations seek out not just the "artists", but specifically "musicians, dancers, playwrights, sculptors etc..".
- better explain what a professional artist is.
- develop pilot project to address these and other issues.

Throughout this process visits in Manitoba, the project officer, Council board members and Council staff had the honour of meeting with artists, community leaders and individuals who are passionate about art. To those people who play a key role in the development and appreciation of art, who are central to the continuum of the arts experience, we are very grateful.

This was, without a doubt, a very valuable first step for the Manitoba Arts Council. "Thank you for coming out to our rural community" was the comment heard over and over again in every community visited. The presence of MAC in those

communities, however short, was more important than we may realize. It is important to build on this positive momentum.

APPENDIX "A"

METHODOLOGY

The project had a timeline of January to July 2001. Whereas the planning of Community Connections began before January 2001, for the purpose of this report, the date of January 2001 will be used as the starting point. The objectives of Community Connections were indicated earlier. In order to meet these objectives, a four-phase approach was developed:

Phase	Priority	Timeline
Phase 1	Research and Awareness	January – February 2001
Phase 2	Testing the waters	March 2001
Phase 3	Connecting with communities	April to June 2001
Phase 4	Reporting	July 2001

Research and Awareness

The phase was to familiarize myself with MAC programs, policies and plans as well as with other relevant initiatives and programs: the Department of Culture, Heritage and Tourism; the Manitoba Arts Network, other funders and other jurisdictions (e.g.: the Ontario Arts Council's *Report of the Arts in the Community Task Force*, 2000). I also met with each program officer. Budget and administrative needs were assessed.

Out of this phase came the four broad communities that Community Connections would explore:

- Northern Manitoba communities (defined as north of the 53rd parallel)
- Rural (southern) communities
- Aboriginal communities
- Multicultural communities

From these four, specific communities were identified. This identification required the cooperation of several groups, government departments and individuals. I, along with other MAC staff, organized meetings with these groups in order to explain Community Connections, but also to elicit their support. As well as several one-on-one meetings, more formal meetings were organized with representatives from

- Culture, Heritage and Tourism
- Manitoba Arts Network

- Multiculturalism Secretariat
- Aboriginal MAC clients
- Art Gallery of Southwestern Manitoba (Brandon)

Testing the waters

This phase was intended to firm up the framework, which was to be used in community consultations. Communities were preliminarily identified, including three specific communities where consultations would begin in order to verify the framework. After consulting with various community members, organizations and board members, the following three communities were selected:

- Thompson (Northern Manitoba)
- Portage la Prairie (Central rural)
- Melita (Southwestern rural)

Contacts were established with key community leaders in order to set up logistics (times, locations) as well as establish lists of people who should be invited.

As well, a meeting of current Aboriginal artists was set up. This meeting revealed several important directions that Community Connections should be taking. Of note is the hiring of a Program Officer, Aboriginal Arts. Given this action, it was decided that the Aboriginal component of Community Connections would be the purview of this officer.

It was also decided that this first part of Community Connections would concentrate on the rural and northern communities. The multicultural communities are to be consulted at a later time.

Selection of communities

As indicated, it is with the cooperation of several groups and individuals that the selection of communities was achieved. Other factors had to be weighed: a balance according to regions, the presence of a local community arts council (or *comité culturel* for francophone communities) and size of the community. Twenty-one communities were identified. Of these, twenty accepted to host a Community Connections meeting (only Lorette, a francophone community, declined – and no substitute in the region was interested in hosting a meeting).

Community where a meeting was held	Other "communities" present
Brandon	Minnedosa, Killarney, Deloraine, Wawanesa
Churchill	
Dauphin	Swan River, Ste-Rose-du-Lac
Flin Flon	The Pas
Gimli	
Holland	Altamont, Roseisle, Notre-Dame-de-Lourdes, Glenboro, Bruxelles
Leaf Rapids	
Melita	Deloraine, Souris, Waskada, Pierson
Morden	Winkler, Glenboro, Altona, Rossendale, Thornhill
Neepawa	McCreary, Sandy Lake, Riding Mountain, Minnedosa
Notre-Dame-de-Lourdes	
Pinawa	Beausejour, Lac-du-Bonnet, Seven Sisters
Portage la Prairie	Carman, Austin
Russell	St-Lazare, Dauphin, Binscarth
St-Laurent	Oak Point, St-Boniface
Selkirk	Stonewall, Lockport, Winnipeg Beach, Balmoral, Argyle, Dugald
Steinbach	Dufresne
Thompson	
Virden	Pipestone, Reston, Birtle, Beulah, Hargrave

Invitations

In order to ensure participation from local artists, it was decided that individual invitations would be sent to local arts organizations as well as local artists. This information was gathered from a variety of sources, but for the most part came from three major sources:

- Culture, Heritage and Tourism Regional Offices
- Local community arts councils
- MAC database of former clients

Ads were also placed in local papers and on radio stations (where applicable). I conducted some interviews prior to and following some meetings.

A representative from CH&T (in most cases the Regional Director) was also present at most meetings (they are not counted in the attendance figures).

In total, Community Connections met with 265 people. While Community Connections was able to hold meetings in 20 communities, its reach was into 62 different communities across Manitoba.

Format of consultations

There were various informal and formal consultations. Most consultations took the form of town hall community meetings. There were also meetings with specific constituents and groups. Also, MAC was present at one trade show at the Vision Quest conference: a conference of Aboriginal community leaders (May 15-17).

All sessions were facilitated by myself, with the exception of the Pinawa session, which was facilitated by Grace Thrasher. Louise Fiset and/or Grace Thrasher were present at most sessions and provided invaluable assistance to the facilitator, especially as it relates to specific program information.

EVALUATIONS

"Hot" evaluations were conducted after each session (community meeting). Participants were asked to evaluate four aspects of the session, on a scale of 1 – 5: Participants were also asked to add further comments.

Overall, the evaluations reveal that the sessions were very valuable and worthwhile. The less positive comments dealt more with the lack of time and the fact that we couldn't get into specific issues.

Summary of evaluation results

Question	Average response (scale = 1-5)
1. Was the information presented in a clear and understandable fashion?	4.50
2. Were the objectives met?	3.99
3. Were your questions answered?	4.10
4. Did the format provide enough time for discussion?	4.09
5. Provide any additional comments	N/A

In all, 93 written comments were made. Sample comments received on the evaluations include:

- "Although some questions could not be addressed, I am confident some questions and suggestions could be addressed at the Council level"
(Virden)

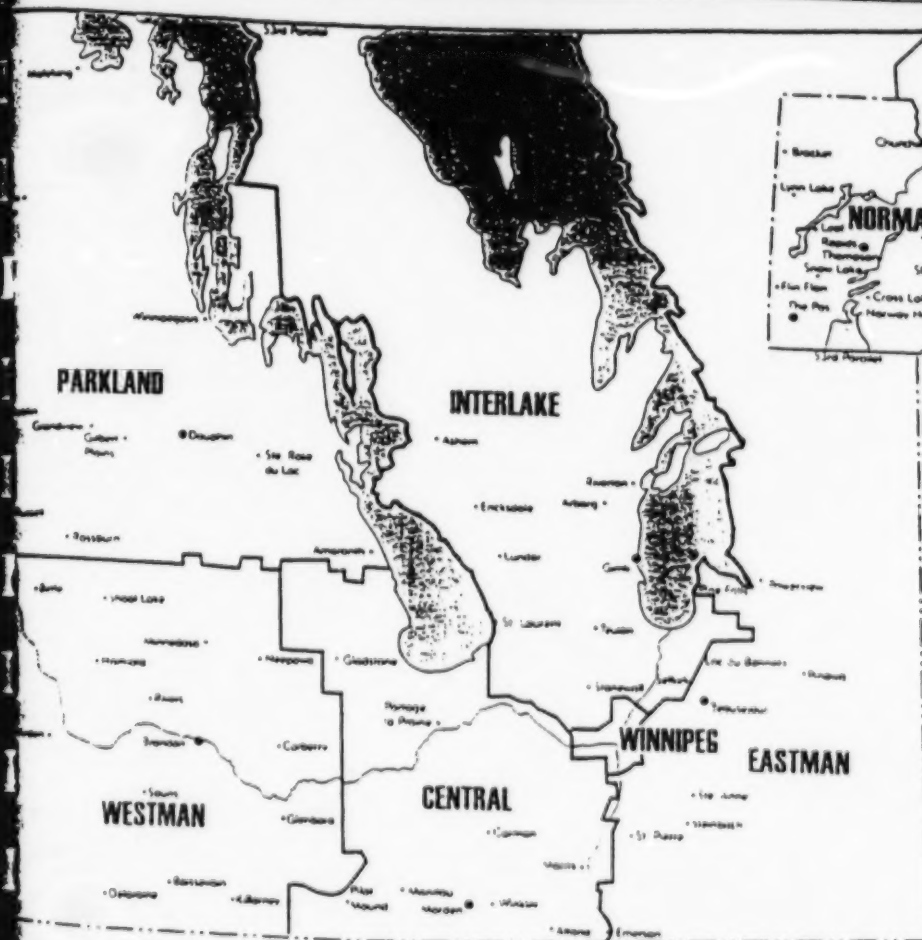
- "More time" (Thompson)
- "Good to get MAC in Thompson" (Thompson)
- "Good info session! Get 1-800 number. Keep developing MAC website! (The Pas)
- "I appreciate you taking the time to travel to 'remote' communities" (The Pas)
- "It is important that this isn't just a one-shot attempt" (Steinbach)
- "A good beginning" (Selkirk)
- "Definition of an emerging artist?" (Portage)
- "MAC seems to cater more to the professional than the amateur. How then does the amateur become more known?" (Pinawa)
- "Appreciate the MAC effort to get into rural areas" (Neepawa)
- "MAC needs to understand that MB doesn't end at the perimeter" (Morden)
- "Consultations are a good idea" (Melita)
- "Fantastic! thank you for your help and ideas" (Leaf Rapids)
- "Thanks for coming this far north!" (Leaf Rapids)
- "this was a VERY GOOD start. Thank you" (Holland)
- "I found the session very informative and enjoyable" (Gimli)
- "I really appreciate the opportunity to attend this meeting" (Dauphin)
- "I'm sure we could have talked more" (Churchill)
- "We needed more discussion time" (Brandon)
- "Very good presentation and discussion." (Brandon)

APPENDIX "B"

ACRONYMS AND DEFINITIONS

AIC	Artists in the Community
AIS	Artists in the Schools
CH&T	Department of Culture, Heritage and Tourism
FSA	Forward sortation area: the first three characters of the postal code
MAC	The Manitoba Arts Council
North	Communities north of the 53 rd parallel
Region	As defined by CH&T (see appendix "C")

REGIONAL SERVICES



REGIONAL OFFICES

WESTMAN

Room 112
340 - 9th Street
Brandon, MB R7A 6C2
PHONE: 726-6066
FAX NO: 726-6583
TOLL FREE: 1-800-259-6592

EASTMAN

20 - 1st Street
Box 50
Beausejour, MB R0E 0C0
PHONE: 268-6018
FAX NO: 268-6070
TOLL FREE: 1-800-665-6107

CENTRAL

225 Wardrop Street
Morden, MB R6M 1N4
PHONE: 822-5418
FAX NO: 822-4792

INTERLAKE

62 - 2nd Avenue
Box 1519
Gimli, MB R0C 1B0
PHONE: 642-6006
FAX NO: 642-6080

PARKLAND

27 - 2nd Avenue, S.W.
Dauphin, MB R7N 3E5
PHONE: 622-2022
FAX NO: 638-6558

NORMAN

59 Elizabeth Drive
Thompson, MB R8N 1X4
PHONE: 677-6780
FAX NO: 677-6862

3rd and Ross Avenue
Box 2550
The Pas, MB R9A 1M4
PHONE: 627-8213
FAX NO: 623-5792

WINNIPEG

6th Floor, 213 Notre Dame Ave.
Winnipeg, MB R3B 1N3
PHONE: 945-4473
FAX NO: 945-1684

Regional Services provide a decentralized delivery system that supports rural and northern communities in stimulating positive change, sustainable growth and an improved quality of life.

Municipalities, First Nations, School Boards, their agencies and organizations mandated to promote the arts and culture, heritage, recreation, fitness, sport, libraries, tourism and community service can access this delivery service.

Decentralized services for communities, organizations and government branches and agencies are provided through the following two mandate areas:

Consultative Services: The branch provides consultation to assist rural and northern communities in meeting their desired needs. Regional staff provide easily accessible consultation in the areas of organization, program, facility and community development.

Program Accessibility: Regional staff provide community-based access to programs, grants and resources, recognizing the unique and specific needs of communities. Regional offices provide a convenient first point of contact for rural and northern based clients.

FSA Code	Township/Area	persons recvg grants		total indiv. grants awarded	total \$ indiv. grants		% total	average grant / person	number of schools AIS	Total AIS grants awarded	total \$ AIS for AIS	% total
		1	2		\$	\$						
Wpg NW	R4A W. St. Paul	1	2	\$	3,709.00	\$	0.05%	1,854.50	0	0	\$	-
	R2P Maples	6	10	\$	3,244.50	\$	0.44%	3,244.50	4	10	\$	11,000.00
	R2V West Kildonan / Garden City	8	21	\$	82,354.00	\$	1.11%	3,921.62	6	15	\$	14,016.50
	R2R Garden Grove (Wpg NW)	4	7	\$	12,000.00	\$	0.16%	1,714.29	4	7	\$	8,618.00
	R2X Inlet Park / Burncocks	2	3	\$	0.52%	\$	12,917.67	5	6	12	\$	14,876.50
	R2W North End (Selkirk / St. John's)	11	33	\$	178,263.00	\$	2.40%	5,401.91	8	8	\$	6,835.00
	R2Y Assiniboia	5	8	\$	38,655.00	\$	0.52%	4,831.88	3	4	\$	3,836.50
	R3E West End	3	8	\$	29,857.00	\$	0.40%	3,732.13	7	15	\$	16,865.50
	R3G Wexley	92	163	\$	2,707,244.00	\$	36.51%	14,793.68	4	11	\$	13,674.00
	R3J St. James	9	15	\$	64,920.00	\$	0.88%	4,320.00	4	8	\$	11,177.50
City Centre	R3K Westwood	7	12	\$	44,006.00	\$	0.59%	3,667.17	1	2	\$	1,650.00
	R3A North End (Centennial / Logan)	9	16	\$	99,477.00	\$	1.34%	6,217.31	0	0	\$	0.00%
	R3B Spence & Point Douglas	17	33	\$	126,700.00	\$	1.71%	3,839.39	2	4	\$	2,750.00
Wpg NE	R3C Downtown S. Portage to Sherbrook	53	158	\$	870,949.00	\$	11.74%	5,512.34	1	6	\$	4,400.00
	R2E E. St. Paul	5	8	\$	21,400.00	\$	0.29%	2,675.00	5	8	\$	6,626.00
	R2G N. Kildonan	5	9	\$	19,439.00	\$	0.26%	2,159.89	9	21	\$	18,960.00
	R2K E. Kildonan	13	28	\$	197,593.00	\$	2.66%	7,056.89	5	9	\$	2,390.00
	R3W N. Kildonan	1	3	\$	9,000.00	\$	0.12%	3,000.00	5	9	\$	10,450.00
	R2L Elmwood	11	21	\$	98,237.00	\$	1.32%	4,677.95	1	10	\$	7,270.00
	R2C Transcona	6	10	\$	63,022.00	\$	0.85%	6,302.20	6	10	\$	7,270.00
	R2H St. Boniface	14	27	\$	62,555.00	\$	0.84%	2,316.85	7	11	\$	12,904.00
	R2J Windsor Park, Southdale	13	22	\$	77,684.00	\$	1.05%	3,531.09	17	12	\$	13,494.00
	R2M St. Vital North	33	60	\$	217,316.00	\$	2.93%	3,621.93	8	12	\$	13,494.00
Wpg SE	R3X Island Lakes	0	0	\$		\$	0.00%		2	2	\$	1,100.00
	R2N St. Vital South	5	7	\$	22,583.00	\$	0.30%	3,226.14	5	12	\$	12,415.00
	R3L Osborne Village / Fort Rouge	53	121	\$	621,511.00	\$	8.38%	5,136.45	8	16	\$	10,476.50
	R3M Fort Rouge / River Heights	63	104	\$	519,858.00	\$	7.01%	4,988.63	7	13	\$	11,918.00
	R3N River Heights / Tuxedo	30	61	\$	306,788.00	\$	4.14%	5,029.31	2	7	\$	4,400.00
	R3P Underwoods / Tuxedo	8	15	\$	61,932.00	\$	0.84%	4,128.80	2	5	\$	8,305.00
	R3R Charleswood	7	8	\$	21,715.00	\$	0.29%	2,714.36	5	12	\$	2,200.00
	R3Y Whyte Ridge	1	1	\$	3,000.00	\$	0.04%	3,000.00	10	15	\$	9,590.00
	R3T Fort Garry	43	72	\$	236,369.00	\$	3.21%	3,310.68	2	2	\$	3,440.00
	R3V St. Norbert	9	16	\$	51,654.00	\$	0.70%	3,228.36	2	2	\$	3,440.00
Wpg Other (Grtr Wpg)	R4K Carleton Place	1	2	\$	7,000.00	\$	0.09%	3,500.00	1	1	\$	2,500.00
	R4H Headingley			\$		\$	0.00%		135	268	\$	262,402.00
Winnipeg Total	R4L St. Francois	548	1104	\$	6,949,988.00	\$	93.72%	6,295.28	7	3	\$	7,750.00
	R7A	9										

Community Presence
5 year grant history
(by FSA Codes)

FSA Code	Towns/Area	persons recvg grants	total indiv. grants awarded	total \$ indiv. Grants	% total	average grant / person	number of schools AIS	Total AIS grants awarded	total \$ AIS for AIS	% total
R7C		0	0	\$	0.00%					0.00%
Brandon Total		17	24	\$ 112,037.00	1.51%	\$ 4,666.21	6	10	\$ 9,885.00	1.25%
Portage		1	1	\$	0.00%	\$	6	17	\$ 21,044.00	2.65%
Winkler		0	0	\$	0.00%	\$				0.00%
Morden		0	0	\$	0.00%	\$	3	5	\$ 5,170.50	0.65%
Dauphin		0	0	\$	0.00%	\$	7	15	\$ 19,655.50	2.48%
Selkirk		4	7	\$ 26,400.00	0.36%	\$ 3,771.43	6	15	\$ 15,126.50	1.91%
South Urban Total		5	8	\$ 29,400.00	0.40%	\$ 3,675.00	22	52	\$ 60,996.50	7.69%
Eastman		2	4	\$ 10,000.00	0.13%	\$ 2,500.00	17	28	\$ 33,976.00	4.28%
R0E	Dugald, Pinawa, Pine Falls, Haddashville	10	13	\$ 52,599.00	0.71%	\$ 4,046.08	14	26	\$ 25,750.50	3.25%
R0A	Niverville, Woodmore	0	0	\$						0.00%
R5A	St. Adolphe only	0	0	\$						0.00%
R5G	Steinbach only	2	4	\$ 18,000.00	0.24%	\$ 4,500.00				0.00%
R5H	St. Anne only	0	0	\$						0.00%
R0H	Langruth, High Bluff, Oakville	0	0	\$			7	12	\$ 12,402.50	1.56%
R0G	Carmen, Dorman, Le Salle, Roselle, El	5	8	\$ 21,723.00	0.29%	\$ 2,715.38	13	34	\$ 33,956.00	4.28%
R0J	Minnedosa, Lake Audy, Onanole, Lauri	6	9	\$ 45,660.00	0.62%	\$ 5,073.33	11	27	\$ 32,132.00	4.05%
R0M	Deloraine, Hemlock, Westlands	5	9	\$ 104,866.00	1.41%	\$ 11,651.78	14	37	\$ 42,672.00	5.38%
R0K	Henville, Souris, Swan Riv, Carberry, G	6	8	\$ 25,651.00	0.35%	\$ 3,206.38	6	13	\$ 15,161.00	1.91%
R0L	Birch Riv, Ebb&Flow, Melfelking, Robin	2	2	\$ 4,000.00	0.05%	\$ 2,000.00	18	44	\$ 57,705.50	7.28%
R0C	Sandy Hk, Wpg Bch, Strswail, St. Laurent	5	6	\$ 29,000.00	0.39%	\$ 4,833.33	14	28	\$ 32,409.40	4.09%
South Rural Total		43	63	\$ 311,499.00	4.20%	\$ 4,944.43	114	249	\$ 286,164.90	36.09%
South Total (excl. Winnipeg)		65	95	\$ 452,936.00	6.11%	\$ 13,287.64	142	311	\$ 357,046.40	45.03%
Northern Manitoba										0.00%
Norman		2	2	\$ 8,000.00	0.11%	\$ 4,000.00	22	87	\$ 157,555.38	19.87%
Thompson	Snow Lake, Leaf Rapids	1	1	\$ 2,000.00	0.03%	\$ 2,000.00	4	8	\$ 14,019.50	1.77%
Flin Flon					0.00%		1	1	\$ 1,915.75	0.24%
The Pas		2	2	\$ 3,000.00	0.04%	\$ 1,500.00				0.00%
Northern Total		5	5	\$ 13,000.00	0.16%	\$ 2,600.00	27	96	\$ 173,490.63	21.88%
TOTAL		618	1204	\$ 7,415,924.00	100.00%	\$ 6,159.41	304	675	\$ 792,939.03	100.00%

Note: 4 year history for AIS
updated: Feb 27, 2001
Prepared by: C. Delaquis

The Rural Art Mentorship Program

The Rural Art Mentorship Program is a combined effort by Golden Prairie Arts Council, the Rural Art Mentorship Program and Midland School Division to provide students, 15 years and older, with the opportunity to learn more about art making and earn a credit towards their graduation at the same time.

Classes are held during the evening from September until June each year. The participants are introduced to different art materials by different instructors throughout the time. All the instructors are local or regional artists familiar with the medium they introduce to the students. Field trips to art galleries, studio visits to local artists and an annual exhibition are also included during most years.

In 2000-2001, the students took part in classes for drawing, acrylic painting, pen & ink drawing, cartooning, perspective, oil pastel, watercolour and clay works. Each year, new materials and methods are introduced to the students to ensure they have a wide and varied knowledge of different art mediums.

Each student comes into the program with different skills and artistic experiences. Some of the students have taken art classes both in school and in other programs and other students have no formal art training. All the students share a desire to learn more about ways of expressing themselves through a creative process.

We would like to take this opportunity to thank all this year's students for their enthusiasm, their courage, their dedication and determination throughout the year! We would also like to thank Midland School Division, Carman Collegiate, the parents, the instructors and everyone else that helped make the Rural Art Mentorship program possible in 2000-2001.

Thanks!

2000-2001 Students

Stacey Fry Hodgson

Devon Kehler

Tracey Steinsvik

Lindsay Wood

Allison Murray

Tonya Collins

Kathy Oughton

Meghan Rudolph

Evan Saunders

Bonnie Clouston

Michelle Mogk

Melissa Ross

Thomas Williams

Justin Morrison

Tyler Forrest

Chelsea Boxshall

Grant Colvin

Sandy Leishman

Trish Russell

Justin Neufeld

Melissa Pritchard

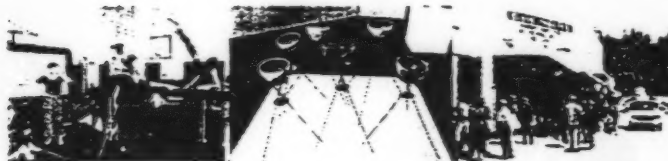
Colin McFarlane

Trista Klassen

Amanda Cox

The BC Festival of the Arts

May 29-June 3, 2001 - Fort St. John, B.C.



home
programs
people
history
hosting
contact

The BC Festival of the Arts is Canada's largest and most exciting multidiscipline arts festival - specifically for emerging artists from British Columbia. The 2001 Festival will be hosted by Fort St. John, BC, "The Energetic City."

Each year, hosted by a different BC community, the Festival brings nearly 900 Festival "delegates" together to take part in workshops, conference sessions, and master classes given by over 70 top professional artists.

This year the Festival offers programs in visual arts, literary arts, songwriting, theatre, the performing arts, media arts, and the Indigenous arts as well as a new program in storytelling and special multicultural programs

Click on the link to your arts discipline to find out how you can take part in this year's Festival. Or watch for our annual Call For Entry poster distributed throughout the province in January 2001.

The BCFA acknowledges the support of the Province of British Columbia through the Ministry of Small Business, Tourism and Culture, the City of Fort St. John, and our many corporate and private supporters.



Last updated Jan. 5, 2001

COMMUNITY CONNECTIONS SUMMARY OF COMMENTS – BY NUMBER

At the conclusion of every Community Connections meeting participants were asked to complete a Comments form answering the following questions. Below is a summary of comments made on the forms. The information is from towns visited from April 2 to June 14, 2001.

1. Was the information presented in a clear and understandable fashion?
2. Did you feel the objectives were met?
3. Were all of your questions answered?
4. Did the format provide enough time for discussion?
5. Is there anything you would like to add? (Use back of page if necessary.)

.....

NUMBER 1. Was the information presented in a clear and understandable fashion?

- Thanks for the pamphlets and info package! It was very complete.

NUMBER 2. Did you feel the objectives were met?

- First connecting uses were good.
- We needed more discussion time – more than 2 hours.
- What were they? [the objectives of the meeting]

NUMBER 3. Were all of your questions answered?

- Certain questions which would be more appropriate to one-on-one. We will call.
- All organizations are not professional but need help too.
- [what about] funding for NON-professional organizations?
- This was not the place for answers only, but questions also.
- [Questions about] larger grants of MAC skimmed over.
- [Questions about] grey areas.
- Definition of an emerging artist?
- As this was a forum to raise questions, it stands to reason that the answers are forthcoming.
- Hopefully these [questions] will be answered at the completion of these sessions
- I plan to read the info in the folder

- Some things were not known at the time and would be looked into.
- I don't feel the situation of students was completely addressed, but as we were a minority, it made sense.
- Finance would be difficult to obtain for the amateur.
- Given the current structure of MAC, it was not possible to answer all my questions.

NUMBER 4. Did the format provide enough time for discussion?

- Never enough time
- I'm sure we could have talked more.
- Well, there's never enough time.

NUMBER 5. Is there anything you would like to add?

- It is my hope that this meeting provided MAC with sufficient information to change one of the frames of reference that led to these meetings, specifically "identify the needs of professional artists, arts organizations and emerging artists in your community". For the North and for Thompson the greatest need is to make art a fact of life; a profession to consider, a challenge to be taken up and an integral part of the soul of the community.
- Currently, this is not the situation. As a person who grew up in Winnipeg I am clearly aware of the effect the U of M school of Fine Arts, the Winnipeg Art Gallery, the symphony and the ballet and so many others had on my development as an individual.
- The Arts were always a fact of so, from a debatable sculpture at Portage and Main to the pattern formed in the bark of a tree, my world view has been shaped and informed by my exposure to them.
- I would be pleased to see those who grew up in North presented with that same opportunity.
- This was a very helpful discussion. Thanks for coordinating some of our arts community. I'm encouraged by the discussion that took place.
- Thank you for at least trying to understand the needs and restrictions of Northern Artists.
- Thanks for coming.
- Good to get MAC in Thompson
- I don't like the term 'professional'. To me, if I were professional I would not be at this meeting. I think money needs to be used to expand art, not promote what art already exists.
- My first MAC meeting. Let's do it again.
- More time.
- How can we lobby for a better venue for all types of artistic performance?
- Thanks for the opportunity to meet you, listen, talk. If I think of any suggestions I'll email them.

- Work to boost the training offered within the communities – a need to go beyond introductory workshops.
- Remember the GAP!!
It's starting to look clearer. I'll be in touch with specific questions.
- I appreciate the opportunity to speak with representatives from MAC and hope to become more than a grey area.
- Many thanks for listening and sharing. I look forward to receiving the overview. Also thanks for your note regarding the Gelley family.
- This session helped me to gain a better understanding of the role of MAC. Thanks for coming to Melita – consultations are a good idea.
- MAC needs to understand that MB doesn't end at the perimeter. The costs may be higher in proportion to the population but that's just the way it is.
- Thanks
- My feeling relates mostly to board representation. Rural needs might better be seen to be met if council members were more ----- of a urban-rural mix.
- Excellent idea! An obvious need for a connection. Interlake visual artists resulted.
- A good beginning.
- I would like to see MAC as a focal point for art organizations to communicate, share information, partnership opportunities, lobby, etc.
- Please continue to do more of the same, and let us see positive ACTION from the suggestions presented at these forums.
- (ILLEGIBLE) I hope that this fact-finding session and others after completion (not collect). A copy to be sent to Lord Selkirk Council offers (??...)
- I found the session very informative and enjoyable. Thank you.
- Need: better advance notice regarding meeting ; more info regarding contact. Very pleased you came. Would like better communications. – Federal arts and culture – Manitoba Arts Council – Other arts groups.
- The need to recognize development of emerging artists – as performers and teachers – is #1 priority! We need to see MAC providing hands-on and direct assistance to rural arts organizations. We need the support at GRASSROOTS level with our "emerging and already made professionals" to benefit our community artists. We need to see MAC more approachable at our level – it has been perceived 'MAC is at the top', not able to work *alongside* with us at rural levels.
- Thank you for hearing us.
- It is important that this isn't just a one-shot attempt. We need to feel that we are part of building the Manitoba culture too. Thanks for coming.
- Funding for *emerging* artists is N.B.
- There's no more consideration for people involved in teaching arts to better themselves (financially) so that they can become better teachers.
- This was a VERY GOOD start. Thank you.
- A program to assist artists in marketing their work – getting exposure. Thank you for the evening.

- Are there more organizations out there that give musicians the opportunity to showcase their talents?
- MAC seems to cater more to the professional than the amateur. How then does the amateur become more known?
- I have the impression that regardless of what we need, the MAC is not flexible enough to do much to help. The session was to promote MAC, not to truly meet community needs.
- Flexibility in funding – local representation
- I feel the MAC is not committed to the amateur and perhaps this was a misunderstanding on some of our parts.
- This was very informative
- Although some questions could not be addressed, I am confident some questions and suggestions could be addressed at the Council level.
- I hope you realize that there *IS cultural* life outside the perimeter!! Great artists and emerging talent is abundant in the rural area of the province. We need help, too.
- As an emerging artist many of my questions were not relevant to the discussion. My knowledge of MAC was limited but I found the meeting informative. As a student at Brandon University I am waiting for the Fine Arts program to commence and I sincerely hope that you will be offering your support for this emerging program. Having a Fine Arts program that is geared towards aboriginal people is important to the aboriginal community.
- I need to know more about the process – which I understand is being reinvented. There were times that feel it was none too soon. For example: Reference was made to money amount, nothing made known until the award was made; that the jury is not influenced – this sounds a little like diving into a swimming pool blindfolded hoping that there is water in it!
- Very good presentation and discussion – M. Delaquis did a fine job of moderating and presenting. Thanks for coming!
- Thank you for coming to Brandon. This type of meeting should be held annually.
- Some follow-up meetings of a less general nature would be useful (locale not in Winnipeg)
- Good to have opportunity to discuss these issues.
- I will phone. Thank you very much for coming to Brandon!
- I was unable to attend the presentation, but had an informal chat at the end of the session in the evening. All questions were answered – great discussion!
- Felt that it was worthwhile, that you listened to our concert, that you will communicate our concern to appropriate parties.
- I would like to see more workshops on writing being offered. Overall, I think for a small community we have many interesting acts attend in Churchill. I would like to see a drama group developed here. This would be an asset to the community also as a tourist attraction.
- Good meeting- Great worth – Juried Art show
- Fantastic! thank you for your help and ideas.

- Thanks for coming.
- Thanks for coming this far north! One-day application workshop for artists –send an officer TO a community.
- Thanks for coming to Leaf Rapids.
- Still not exactly sure [about] types of grants available...I will ask more questions at a later time.
- Thanks for visiting FF and I look forward to seeing the results of your tour.
- I appreciate you taking the time to travel to 'remote' communities to hear our concerns and provide information.
- I would like to see partnerships with existing arts organizations, local, regional and provincial, to support emerging artists.
- Good info session! Get 1-800 phone number. Keep developing MAC website!
- I really appreciate the opportunity to attend this meeting. Thank you.
- Thank you for coming out to our rural community.
- Thank you very much
- Most of our needs are for development of artistic appreciation.
- Thank you fro visiting us. I hope you will continue to listen to us.
- Keep up the work for us in the rural area. There is a difference,
- Rural needs are often different from Winnipeg. Rural artists are often isolated by distance, etc.
- Appreciate MAC effort to get into rural areas – it's difficult for rural people to penetrate into Winnipeg!!
- More hands-on communication needed.